## "MICE AND MEN" IS PRETTY.

SENTIMENTAL COMEDY OF A HIGH ORDER AT THE EMPIRE.

It Might Have Been More Than Pretty Were the Succeeding Acts Equal to the First-But It Is a Success and a Personal Triumph for Annie Russell.

If the three acts that followed the first clever one of "Mice and Men" had been as entertaining there would be little to qualify the epithet "charming," last night at the Garrick Theatre. The play was written by Madeleine Lucette Ryley and enjoyed a long run in London last season. Yet as it stands, "Mice and Men" proved to be one of the prettiest of sentimental comedies and as enacted by Miss Annie Russell and her company it found instant favor. It is not difficult to predict that the "house full" signs on the sidewalk last night will be seen often during Miss Rus-

sell's stay at this theatre. The play--! Well, there was a philosopher who tried to rear a feminine plant so that it would blossom and burgeon in his own pet flower garden, thereby bringing to the man mundane joy and to the theorist the temperate satisfaction that treads upon the heels of a successful experiment.

However, as Burns sang "The best-laid plans," &c., Mrs. Ryley points this moral by presenting us the human flower that is bloom later in the lapel of the philosopher's coat. She is a foundling. She omes in with her companions, their wooden pattens clacking on the staircase of the man who would defy experience, and she, Peggy, known as "Little Britain," is picked out by his discerning eye. His name is Mark Embury. He has a nephew called George Lovell, a suspicious name, as old Samuel Richardson would say. The twig is bent, but it grows normally; it is not in Darwinian phrase "a sport." Being a sweet girl, all heart and no head—she even writes her multiplication tables-Peggy falls in love with Lovell. What else could Uncle

Mark expect? To give Mrs. Ryley her due, she does attempt to create an atmosphere of suspense. From the moment George leaps into his uncle's study through the window you foresee the conclusion, yet your interest is in no wise diverted by the knowledge. Indeed, despite its obvious artificiality the play is full of sentiment and humor. It is only when the climax is reached, when the deeper currents of passion are touched, that the hollowness, the transparency, of the author's devices are apparent. So the first act is the best; the second interesting, though too spun out; the third theatric; the fourth sentimental,

the third theatric; the fourth sentimental, outright.

Miss Russell is two-thirds the play. She can make us believe anything, accept anything—except her feet. They were naked last night, naked, slim—it would be grossly impolite to say skinny—and they sent a chill down many sensitive spines, for they looked blue with cold. It was not an evening to go Kneipp-ing over the boards with poor toes a-cold. Let us adjure this charming actress to remember Audrey and her stockingless past. Otherwise there is naught to add but praise; praise for the natural, unforced, untheatric and spontaneous methods of this artist.

As a simple foundling with a well-developed bump of curiosity, Miss Russell romped and peered, pranced and pouted, all with her accustomed daintiness. She makes commonplace lines rich with meaning and music. She laughs exquisitely and her laughter is not afar from tears. As Peggy

haughter is not afar from tears. As Peggy matures and becomes the capricious, teas-ing woman, she still held us captive, and ing woman, she still held us captive, and in the set it à faire, reeking as it does with the well-known odor of theatrical old age, this supple, sympathetic actress, alternately gay and desperate, almost created an illusion of novelty. Her comedy hits were ingenuous and charged with merriment. She received call after call and the final versity fell upon another personal success.

She received call after call and the final curtain fell upon another personal success for Miss Russell.

That "Mice and Men" is a woman's play will be recognized in the sly little witticisms in the inevitable dealing with the fair, treacherous sex, and the multiplicity of feminine details in building up the general "business" of the piece. For one thing is Mrs. Rylev to be commended; she thing is Mrs. Rylev to be commended; she has avoided overdoing the epoch of her comedy. It is eighteenth century; but the dislogue is not stuffed with "ecods," and "ffaiths," "have at her," and "Luds."

the dialogue is not stuffed with "ecods," and "Ifaiths," "have at her," and "Luds." The persons exposed are conventional bodies; they do not, however, try to talk powder, patch and pounce all the time. For which favor, a" sufferers from historical novels dramatized should cry gloud "O jov!"

The cast was excellent, though with a few exceptions its vocal organs were pitched as if the Metropolitan Opera House, and not the smaller spaces of the Garrick were being exploited. John Glendinning—bless it esturdy lad's lungs!—lifted up that voice of his in a way that would make old Elmblad furious. Elmblad is the dragon in "Siegfried" at the opera. He has to bellow the part. Orrin Johnson, who is much too medern, too colloquial for powdered hair and sword at side also sang his part loudly. We do not refer to his singing, which is not good, but to his conversation. He has a sonorous voice; let him modulate it.

Mr. John Mason was Mark Embury and displayed his accustomed discretion and

Mr. John Mason was Mark Embury and displayed his accustomed discretion and finish in a part that makes no special demands. He set a good example to his associates in his well-cadenced periods.

Mrs. Gilbert received a perfect salvo of applause when she appeared. She is a housekeeper, and ever the same delightful comédienne. May Galyer was a comical maid, while Charles Butler would have been funnier if his rôle had permitted. Margaret Huddleston was becomingly pert and artificial as a flirting lady of quality: the sub-plot is rather tiresome. "Mice and Annie Russell made an undeniable e sub-plot is rather tiresome. "Mice and en" and Annie Russell made an undeniable hit last night.

#### "MR. PICKWICK" WILL PLEASE. it's as Wholesome and Clean a Musical Comedy as Broadway Has Seen.

Those who went to the Herald Square Theatre last night expecting to see DeWolf Hopper play ball with Charles Dickens vere disappointed. Although Digby Bell was in the cast, very much so in fact, Hopper did not exchange a single umpire joke with him. There wasn't even a cricket term used and from the time that the first curtain went up until the last drop the audience saw Hopper flirting desperately with the "legitimate" and only occasionally dropping into his old comic opera swing when the music irresistibly made his feet

The occasion for this transformation was a musical comedy properly called "Mr. Pickwick." To place the responsibility at once it may be said that Charles Klein look the liberties with Mr. Dickens's book his brother, Manuel Klein, set it to music and Grant Stewart wrote the lyrics. The plot followed the adventures of Mr. Pickwick, as reported by Mr. Dickens, as closely as the limitations of such a stage production of the book, and such new ones as he has

be limitations of such a stage production tould admit. And it may be added that tould admit. And it may be added that the adaptation was done with a due regard on the feelings of the late Mr. Dickens. Mr. the feelings of the late Mr. Dickens. Mr. the book, and such new ones as he has added are in keeping with the characters and the situations. It is not a burlesque, but a musical setting. It is not a burlesque, but a musical setting. Each of the characters was recognized at once and most of the important ones were present: Pickwick, Sain Weller, Alfred Jingle, the Fat Boy, Mr. Wardle, Arabella and even the litigious Mrs. Bardell. They saig songs and they danced and the chorus in the good old-fashioned ah-here-come-the villagers style swung onto the stage and swung off, but the story moved stubbornly to a finish. The music never for a moment interferes with it.

For the first time in many years De Wolf Hopper ambled through an evening with-Each of the characters was recognized at once and most of the important ones were present: Pickwick, Sain Weller, Alfred dingle, the Fat Boy, Mr. Wardle, Arabella and even the litigious Mrs. Bardell. They sang songs and they danced and the chorus inthe good old-fashioned ah-here-come-the villagers style swung onto the stage and swung off, but the story moved stubbornly to a finish. The music never for a moment interferes with it.

out a stage fall and it seemed to surprise him as much as it did his audience. He stuck very close to Mr. Pickwick and he did that amiable old gentleman ample credit. The long comedian was padded until he looked like an advertisement of a "after taking" patent breakfast food. It was only when contrasted with the other members of his company that his height was apparent.

was apparent.

Many people have forgotten that Mr.

Hopper was a legitimate comedian. He
gave to Mr. Pickuick impressive dignity
when it added to the humor, unbounded when it added to the humor, unbounded egotism, self-complacency and a hitherto undiscovered quality, that of a pleasing singing voice. Digby Bell presented Sam Weller and Henry Norman the "ancient" Tony Weller. Mrs. Bardell was enlivened by Laura Joyce Bell; Louis Gunning was Archella and a lively little midget, Marguerita Clarke made Polly a thing of beauty and a joy in each act. Miss Clarke's laugh is a thing to hear and then go hear again. Her acting was piquant, although she looked perllously near the age when the Gerry men take them from the stage to the police court.

Manuel Klein, in the music, has main-

Gerry men take them from the stage to the police court.

Månuel Klein, in the music, has maintained an evel level of tuneful respectability that soared in several numbers into something more ambitious. These were "The Lay of the Merry Ha-Ha," and the "Story of the Rainbow," for example, that are worth remembering. The stage setting was not good enough for the production, but that didn't matter much, as the backdrop was almost completely blotted out while Mr. Hopper and his pads were on the stage.

stage.

Grant Stewart's lyrics were excellent. In fact, it was as clean and wholesome a musical comedy as has been seen on Broadway in many a day, and even Mr. Devery's deaf and dumb man could repeat all the jokes without soiling his fingers.

### LOUIS MANN BACK AGAIN.

He Is the Whole Show in "The Consul" and

Seems to Please His Admirers. The farce which Charles F. Nirdlinger has constructed to display the especial dramatic talent of Louis Mann is named The Consul," and was produced at the Princess Theatre last evening. Mr. Mann as Charlemagne Hoch, the false representative of the United States at the Cour. of Carinthia, provides the entertainment. The humor of the piece is of the slap-stick variety. It depends entirely upon Mr. Mann's personation of an Americanized German saloonkeeper to keep it going.

Although Hoch combines the duties of the consulate with his business as proprietor of the Spread Eagle Caré in the capi-tal city of Carinthia, he finds time to plot tal city of Carinthia, he finds time to plot the downfall of Prince Croyden (Walter D. Greene), and his political activities result in his final downfall, through the agency of Georgiana Travers (Olive May), who is in love with Prince Croyden. The Princess Claudia (Mable Taliaferro) ought to marry the Prince, but, of course, she wants to marry another, and does.

As the Prince magnanimously sends his royal band to escort Hoch away from the palace after his downfall, every one is happy, including Lissie and Maggie Vinaigrette (Amy Lesser and Beatrice Bertrand), the American song-and-dance artists who have been imported into Carinthia.

Carinthia.

Mr. Mann is the whole show, after all, and his admirers seemed satisfied with the performance last evening.

### AT THE OTHER THEATRES.

Attractive Bills Presented for the Week -Three New Productions.

Eleonora Duse bids farewell this after noon at the Metropolitan Opera House. She plays the second act from "Magda," the third from "La Citta Morta" and the third act of "La Moglie di Claudio."

The management of the new Majestic theatre announces that this playhouse will positively open to-night. "The Wizard of Os" is the attraction.

Ferdinand Bonn, the German actor, appears in a new comedy at the Irving Place Theatre to-night. It is named "Edles Blut" (Noble Blood), and Herr Bonn helped to write it.

Klaw & Erlanger's production, "Mr. Blue Beard," reopens the Knickerbocker Theatre to-morrow night. The playhouse was dark outside last night, but it was a busy Beard" have been going on continually since Sunday. This Drury Lane extrav. ganza is said to eclipse its predecessor The Beauty and the Beast

"The Ninety and Nine" is in the last week of its run at the Academy of Music. It will be succeeded by that old favorite Florodora." "The Silver Elipper" celebrated its one hundredth performance last night at the Broadway Theatre with souvenirs. "A Chinese Honeymoon" has been at the Casino ten months now and will easily stay out the season.

The matinées of "The Little Princess" at the Criterion Theatre have taken the prpular fancy and grown folks occupy as many se ats as children. The only weekday on

at the Criterion The atre have taken the proular fancy and grown folks occupy as many
seats as children. The only weekday on
which it is not played is Saturday. This
is the regular matinee day for "The Cavalier," in which Julia Marlowe has made a
hit. Another woman star who is doing
well is Mrs. Fiske in "Mary of Magdala"
at the Manhattan Theatre. Her engagement is very profitable.

Viola Allen has only a few weeks longer
at the Victoria in "The Eternal City."
Blanche Bates and "The Darling of the
Gods" will remain at the Belasco Theatre
all the season. Clara Bloodgood has begun her career as a star auspiciously in
"The Girl With the Green Eyes." The
latest Fitch play, "The Bird in a Cage,"
brings back an old favorite to the Bijou
in Edward Harrigan. Elizabeth Tyrce in
"Gretna Green" has begun her third week
at the Madison Square.

The Empire Theatre Company is scoring
heavily in Cant. Marshall's play, "The
Unforeseen." The popularity of "The Sultan of Sulu" seems to increase with each
performance. Nat Goodwin and his wife.
Maxine Elliott, are entertaining the patrons
of the Harlem Opera House this week in
of The Altar of Friendship." The latest
Weber & Fields burlesque, "The Stickiness
of Gelatine," is proving a great fun maker.

E. H. Sothern's engagement at the Garden Theatre has been extended. This week
he plays "Hamlet." Next week he reproduces "If I Wore King," his big success of
last season. There are so many good
things in "The Billionaire" at Daly's that
people go more than once to see it. "Jim
Bludso" is a good melodrama, and the
patrons of the Fourteenth Street Theatre
give it their hearty indersement. Large
audiences continue to greet the comic
opera "When Johnny Comes Marching
Home." at the New York.

"Heidelberg" moves from the Princess
to the Herald Square Theatre this afternoon. There will be matinées four days
a week. Al Wilson in "A Prince of Tatters"
is the attraction at the West End. "Secret
Service" has proved its worth many times,
and the American is using it this week.
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### "SIEGFRIED" AT THE OPERA.

ANTHES APPEARS AS THE YOUNG HERO OF THE DRAMA.

Third Evening of "Der Ring des Nibelun gen"-A Performance in Which the burdened-Orchestra Unusually Good.

Music dramas are parlous things with which to enter into critical dispute. It were better to let them wend their own way up the clive slopes to the snowy summits of undying fame. It is a way they have. They have done it ever since the Viennese grumbled that Gluck made them pay two florins to be passionately 'hrilled when they desired to be amused. Discus-sion of "Siegfried," which was brought forward at the Metropolitan Opera House last night, was worn out long ago, and it would be idle to reopen the debate. There are persons who still ask the old ques-tions, raise the old doubts, and are troubled over the old points. There are others to whom "Siegfried" and its suggestions are all new. These anxious souls will probably find little help in the daily journals, but for their comfort it may be noted that all the arguments, critical and uncritical, are arguments, critical and uncritical, are handsomely embalmed in many well-printed volumes, accessible in libraries. The dust of the new century is settling upon them, while "Siegfried," glorious, buoyant, ecstatic epic of springtime and youth, goes singing its gladsome way among the years to tune the hearts of men to

perennial spring.

When a music drama begins at 7:30 and ends somewhere near midnight, there are obstacles in the way of providing a full and careful review of the performance the following morning. The character of Siegfried is one which requires careful development by the impersonating artist. In the first act he is a dare-devil, restless, eager boy. In the second act he has reached the state described by Shakespeare when he pictures man as "seeking the bubble reputation at the cannon's mouth." He is the young hero, slaying the appalling dragon simply because he has young manhood's madness for the "strenuous life." In the third act he faces death at the point of the spear, triumphs and cuts his way to nuptial bliss. It is in the last scene, when he faces the conquering power of a woman's eyes, he becomes a man indeed, as if he had addressed Brunnhilds in the words of Tennyson's here: "Accomplish thou my manhood and thyself."

thyself."

As for Brunnhilde she is disclosed on her fire-girt couch at a time not far from midnight, and hence there is little opportunity to write adequately of her or her influence on Siegfried's nature. Therefore last night's performance must be described to-day as an impression. There may be opportunity at the end of the week for more detailed comment. Mr. Anthes made his first appearance on this side of the Atlantic as the young hero. His interpretation confirmed opinions already formed about his work. He is in company a little too swift for his pace. He is out of his class. Doubtless among the good, honest, devoted out ordinary performers of a second-rate German city, where there is a masterly conductor, a good orchestra, a capable stage manager and stage hands all as well acquainted as he with every demand of the drama. Mr. Anthes would appear to greater advantage than he does here, where he is by the very uncertainties of the orchestra and stage management thrown into sharper contrast with artists of the first rank.

It takes a really big man to carry the burden of a music drama for three hours and a half and then for half an hour sustain himself against Lillian Nordica in one of the most stupendous duets ever conceived. Mr. Anthes was a good, acceptable Sieg-As for Brunnhilde she is disclosed on her

himself against Lillian Nordica in one of the most stupendous duets ever conceived. Mr. Anthes was a good, acceptable Siegfried. He is a very poor actor. His poses and gestures are not plastic, and too frequently they lack meaning. But he understands the drama, and his impersonation is founded on excellent intentions. His singing was generally correct in intonation, but it had little or no charm. He had a sad misfortune in the first act in the premature splitting of the anvil, which fell apart as soon as "Nothing, neidliches Schwert" touched it.

The other members of the cast were

mme. Nordica as Brānshide, Mme. Scheff, as the bird, Mme. Schumann-Heink as Erda, Mr Van Rooy as Wotan, Mir. Bispham as Alberich, Mr. Reiss as Mime and Mr. Elmblad as Fafner. It is not essential at this time that special comment should be made on these interpretations as they are all familiar except that of Mr. Elmblad, which belongs to the old German days. The big basso sang through his megaphone in a voice of megaphonious character. He was a burly dragon and he died full of days and honors. The property monster which appeared to the eye was not a very terrifying beast, but a somewhat disconsolate and way-worn worm. His steam was so low as to suggest that his engineering department had been affected by the coal famine.

famine.

Mr. Hertz, the conductor, again evoked much applause for his reading of the score. There were passages in the first act when he permitted the orchestra to play too loudly, and the last part of the forging scene, with the rapid beats of the small hammer, went too fast. But there were few such blemishes. The orchestral part of the work was generally set forth with much beauty of color, with poetic spirit, with fine contrasts of light and shade. To-morrow evening Verdi's "Alda" will be offered as a sort of intermezzo between the third and the last dramas of "Der Ring des Nibelungen."

#### VERDI REVIVAL AT THE OPERA "Ernant" to Be Given To-morrow Week -Mme. Eames Indisposed.

It was decided yesterday to have the first revival of the older Verdi opers at the Metropolitan Opera House on Wednesday, Jan. 28, when "Ernani" will be sung here for the first time in many years. Most of the singers are new to their tasks and on that account many rehearsals have been found necessary. The full cast is to be: Elvira, Mme. Sembrich; Ernani, Signor de Marchi; Don Carlos, Signor Scotti, and Don Gomez, Edouard de Reszke. Signor Mancinelli will conduct.

Now that the rehearsals for the Nibelungen Ring are over, the rehearsals for the other Verdi and the Mozart revivals

for the other Verdi and the Mozart revivals will begin. "Ballo in Maschera" will be the next of the Verdi operas to be sung. Then will come 'Cosi fan tutti" and "Entführung aus dem Serail" for the Mozart revival. These will be preceded by productions of "Don Giovanni" and "Il Flauto Magico."

"Don Giovanni" is to have a wonderful cast with the feminine rôles sung by Mmes. Sembrich, Nordica and Gadski.

The other operas next week will be "Faust," to be sung on Monday by Mm. Alvarez, Scotti and Edouard de Reszke and Mmes. Eames and Bridewell; a repetition on Friday of the double bill that includes Mme. Sembrich in "La Fille du Régiment" and M. Alvarez and Mme. Scheff in "I Pagliacci;" "Romeo et Juliette" with Mme. Eames and MM. Alvarez, Edouard de Reszke and Journet at the Saturday matinée, and in the evening "Alda."

"Mme. Eames who was to have gone to Philadelphia to-day to sing Marguerite in "Faust" is still indignosed and ammented. Philadelphia to-day to sing Marguerite in "Faust" is still indisposed and remained in this city. Her part in the opera will be taken by Mme. Marylli. The indispensable Mile. Seygard who usually steps into the breach on such occasions, sings to-night in Washington.

### MR. DOLMETSCH'S OLD MUSIC. The Art of Looking Backward Again Explained and Illustrated.

Dolmetsch's explanatory and historical remarks were fully as interesting and amusing as they have been at any of the previous appearances of the three apostles of musical retrogression. Mr. Dolmetsch exhibited to the audience yesterday Playford's book, entitled "Introduction to the Skill of Musica" dated 1854 and explained Skill of Music," dated 1884, and explained

to the hearers the simplicity of the in-

structions contained therein. He was especially delighted by the fact that the author treated of singing without offering any instruction as to tone production, from which Mr. Dolmetsch seemed to desire his audience to understand that to desire his audience to understand that all the modern methods of singing were absurd and unnecessary. It might be mentioned in passing for the information of Mr. Dolmetsch, as well as others, that the first schools of instruction in what is now known as bel canto singing were founded at Bologna by Pistocchi and Bernacchi about 1700. It is therefore no wonder that the good master Playford did not treat extensively of that topic.

Mr. Dolmetsch also insisted with much unction on the fact that one of his good old

unction on the fact that one of his good old composers had written a composition in many keys, with chromatic modulations, many keys, with chromatic modulations, and enharmonic transitions such as from D sharp to C minor by treating the tonic as E flat. Again, it might be well to remember that Cyprian de Rore published his "Chromatic Madrigals" as early at 1544 and that the "Missa Cujusvis Toni" belongs to the early period of the Netherlands school. However, Mr. Dolmetsch gives real pleasure with the musical antiquities which he has unearthed. Those heard yesterday included four tunes from the Playford book, Henry Lawes's song "The Primrose," four dance tunes for two viols and harpsichord by William Lawes. Purcell's song "O Let Me Weep," a prelude and sarabande by Marin Marais and a harpsichord suite of "programme music" by Couperin.

TRIED MATRIMONIAL BUREAU, But Mrs. Martin Says She Did It to Get a

Newspaper Story. Health Commissioner Lederle spent an hour or so yesterday hearing further testimony in the application of Dr. McLeod Martin to have the certificate of birth of his wife's alleged baby stricken from the vital statistics kept at the Department of Health on the ground that the child is neither his nor his wife's.

Mrs. Martin was the only witness examined. She told the story of her life all over again, after which the hearing was adjourned until a week from this afternoon, In her examination yesterday Mrs. Martin admitted that she had entered into negotiations with a matrimonial bureau, but she had done so, she said, because she thought that she might get material for a good

BULLET OUT OF WELSH'S NECK. A Surprise to the District Attorney's Office Corps.

The bullet with which Detective Sergeant Weish was shot in a row in the Black Cat Café last Friday night was found in his neck yesterday by physicians at St. Vincent's Hospital who probed for it. In the wound, also, was found a piece of Welsh's linen collar. The bullet found is of 38calibre, the same as the revolver found in the café.

District Attorney Jerome was surprised to learn that a bullet had been found in Welsh's wound, as he had been informed by his own office corps that the bullet had entered the right side and come out of the left side

the right side and come out of the left side of the neck. According to the county detectives Welsh's collar showed two holes, one with fibres turned inward, the other on the other side of the neck, with fibres turned outward, indicating that the bullet had passed out there.

Mr. Jerome was notified last night by County Detective Maher that Welsh's condition had improved steadily since the operation. Welsh's highest temperature was 106%, just before the operation. When Maher telephoned, at 9 o'clock last night, he said that the temperature had gone down to 101.

the said that the temperature had gone down to 101.

Frank Hutchings, who made the affidavit upon which the Scherière woman was held, has left town. He is a friend of Assistant District Attorney Miner, who was in the Astor Battery in the Philippines in the company with him and Welsh. Assistant District Attorney Garvan said that the temperature had gone down to 101.

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hand.

In Jefferson Market police court yesterday Magistrate Barlow adjourned the hearing in the case of Josephine Scherière, accused of shooting Welsh, to this morning at 10 o'clock.

CAN QUIZ FRANK FARRELL. Loser at a Sinful Gambling Game Has the Court's Order.

Justice Leventritt decided yesterday that Frank Farrell, who is known for his repeated and emphatic denials that he has, or ever had, an interest in any gambling or ever had, an interest in any gambling house or poolroom, must stand the ordeal of a preliminary examination before the trial of the suit by which Rogers L. Barstow seeks to recover \$11,000 from Farrell, James Kennedy, Gottfried Walbaum, W. T. Burbridge and the Commercial Clerks' Club.

Barstow said he lost the money gambling at 51 West Thirty-third street, where he says the club was ays the club was.

ALMSHOUSES ALL "HOMES" NOW.

And There Are No More Paupers-At Least, You Musn't Say So. Charities Commissioner Homer Folks has changed the designation of the city almshouses to "Homes for the Aged and

is the "New York City Farm Colony." These changes were made because the These changes were made because the inmates of the Kings county almhouse—it was "almshouse" then—complained that the internes and orderlies often spoke to them in such a way as to remind them that they were public charges.

Commissioner Folks's order prohibits employees of his department from addressing their wards as paguers.

Infirm." The poor farm on Staten Island

ing their wards as paupers. CAN'T MARRY SLEUTH JACOBS. Woman With \$5,000 Informed That His Name Is Newpop.

District Attorney Jerome said yesterday hat he had been informed by Joseph Jacobs, the great sleuth, that some woman had become so enamored with Jacobs that she had written to him, making an that she had written to him, offer of marriage and telling him that she was worth \$5,000. Jacobs, who is married, was at the Criminal Courts Building yeswas at the day that within a few days terday and said that within a few days his wife had presented him with a two-and-a-half-pound girl baby.

Judgment for \$750 for Clasy Loftus. Cissy Loftus got a judgment yesterday in the City Court against Alexander Hashim, for \$750 for alleged breach of contract. for \$750 for alleged breach of contract. Hashim is a Philadelphia theatrical manager, and Miss Loftus had a contract to appear under his management. She did appear, but on the sixth appearance she collapsed on the stage. She alleged that her collapse was due to the unsanitary condition of the theatre, and when she failed to get pay for her work, she sued under her contract. No one appeared for the defendant.

New Chain of Western Theatres. SAN FRANCISCO, Jan. 19.-Stair and Havelin, theatrical men of New York, have leased the Grand Opera House here

Mr. and Mrs. Arnold Dolmetsch and Miss Mabel Johneton gave the second of their concerts of old music yesterday afternoon at the Manhattan Theatre. Mr.



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## The AEOLIAN COMPANY

AEOLIAN HALL, 362 Fifth Ave., near 34th St. Selling Agents: FRED'E LOESER & CO., Breeklyn; LAVTER CO., Newart

Widow Sues Gerry Agent.

Thomas H. Agnew, an agent of the Gerry ociety, was arrested yesterday on a capias society, was arrested yesterday on a capias issued by Justice Seabury of the City Court, on the application of Mrs. Elizabeth Gertrude Gilks, a widow, who has brought suit against Agnew for \$10,000 damages for alleged breach of promise of marriage, dating back many years. He gave \$500 bail, which the Court thought was enough.

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Sat. Aft., Jan. 26, at 2.—La BOHEME. Sembich, Scheff: De Marchi, Campanari, Journet, Gillbert. Conductor, Mancheell.

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